FAITH & FORM

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2008 Awards Issue

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Top: Our Mother of Good Counsel
Bottom: Votive Chapel

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Prayer Pavilion of Light in Phoenix, Arizona, designed by DeBartolo Architects Ltd., one of 21 winners in the 2008 International Faith & Form/IFRAA Religious Art and Architecture Awards program. Photograph by Bill Timmerman.

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Faith in the Human Voice

Editor's Page ✶ Michael J. Crosbie

The passing of the writer/journalist Studs Terkel in October at the age of 96 made me think about how one could be faithful without lashing oneself to an organized faith, how one could be religious without subscribing to a particular religious institution, all the while uncovering evidence of something mystical and timeless in the sharing of the human spirit with others.

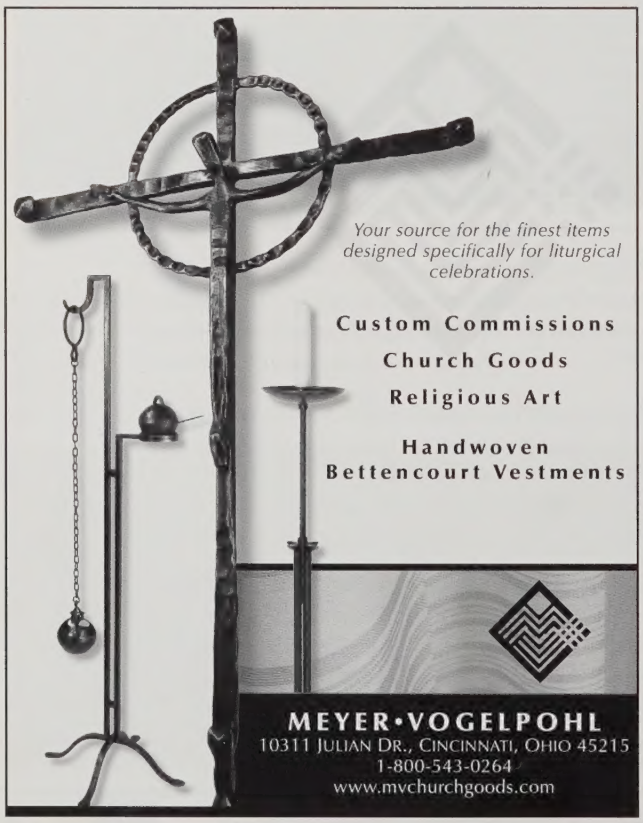
In a 2004 interview on the NPR program "Speaking of Faith," Terkel described himself as an agnostic. "An agnostic," he explained, "is a cowardly atheist." An agnostic he may have been, but his ability to capture the essence of life in the human voice made him a faithful believer in the human spirit. He was always searching for it, knowing that he would find it because he was a believer. In one of his last books, *Will the Circle Be Unbroken?: Reflections on Death, Rebirth, and a Hunger for Faith*, Terkel returned to a theme he had explored before: how people live their lives in hope, how they create value and meaning, how faith keeps them going. Faith, Terkel often pointed out, is born out of both hope and desperation. He captured both in the conversations he had with thousands of people.

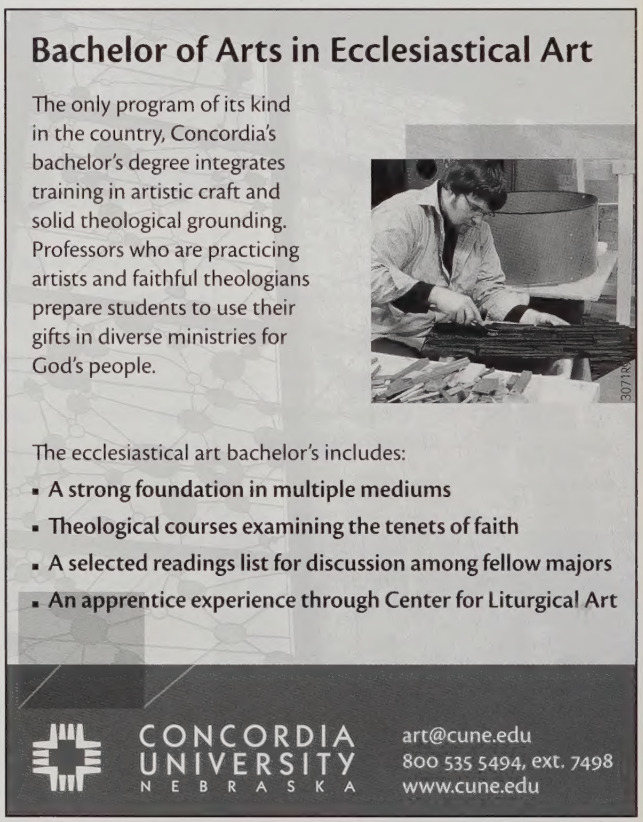
In his books, Terkel invited the reader to be part of a communion with other human beings. He interviewed many of the famous and celebrated, but he is best known, and he achieved his greatest insights into faith, through the many conversations he had with factory workers, policemen, nurses, librarians, students, store clerks, mechanics, all of whom he called extraordinary ordinary people. His communion came about through simple conversation, but especially through listening. This was not just Q&A. Terkel knew that something amazing happens when two or more people enter into a communion of sharing their lives through words. In his book, *Division Street: America*, Terkel wrote: "The question and answer technique may be of value in determining favored detergents, toothpaste, and deodorants, but not in the discovery of men and women. It was simply a case of making conversation. And listening."

Through listening, through communion with people from all walks of life, Terkel amassed an unshakeable faith in the human spirit. In the human voice, he found the place where spirit resides: at times questioning, unsure, afraid; at others assured, hopeful, energized by the connections forged with other individuals. There was alchemy in the communion. He knew that a certain truth and knowledge emerged from listening and conversation that could not be achieved by two people working separately. The result was more than the sum of their words together.

Isn't this the way that faith grows among us? The communion of spirit that Terkel realized through conversation and listening is one and the same with what grows through our communion with others in faith communities around the globe. As those circles of faith grow, the conversation becomes larger, more vital, more inclusive of the human spirit in every place and in every culture. Just as Terkel discovered, that human wisdom expands as more voices are heard, so too communion with other faiths strengthens as we widen the conversation.

Michael J. Crosbie is the Editor-in-Chief of *Faith & Form* and can be reached by email at mcrosbie@faithandform.com

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Congratulations to Hillstream artists, John Collier, Alexander Tylevich and John Giuliani who have each won 2008 Design Merit Awards:

John Collier for *Annunciation* (a), installed at Sacred Heart Co-Cathedral, Charleston, West Virginia.

Alexander Tylevich for *Symbolic Gates* (b), installed at St. Thomas Aquinas Chapel, St. Paul, Minnesota.

John Giuliani for *Bolivian St. Christopher and Child Jesus* (c), private collection.

The artists are all previous Faith&Form / IFRAA award winners and have received numerous awards from Ministry and Liturgy and other awards programs.

(a)

John Collier

Alexander Tylevich

John Giuliani

(c)

(b)

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St. Mary's Church, Portland, CT. Designed by Ellen Miret; fabricated by Rohlf's Stained & Leaded Glass Studio.

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The 2008 Religious Art & Architecture Awards

By Michael J. Crosbie

The 2008 Religious Art & Architecture Awards Jury, left to right: Fr. Donald Neumann (clergy); Brenda Belfield (artist); Michael Landau (architect); James Graham (architect and jury chair); Fr. Richard Vosko (liturgical consultant).

Each year, the members of the awards jury gather to pore over scores of entries in religious arts and architecture. It is the perfect opportunity to consider the direction of the field, to reflect both on the projects selected for awards and on those passed over, and what they indicate for the future of architecture and art for worship.

What did the jurors see in this year's entries? Generally, in the Visual Arts categories, the jury felt that the quality of the glass art and sculpture entries fell short of expectations. There was not a dynamic use of artistic imagination, the jury noted, rather a general lack of brilliance. They suspected that much of this work is donor driven, may not have generous budgets, and that clients may be more comfortable with conventional or traditional designs than with path-breaking work.

Jury members detected more willingness on the part of Jewish congregations than of other faith communities to push the envelope on innovation in architectural design. Many Jewish projects were more progressive in their attitude toward art and architecture in restoration projects, new work, and interior design. Generally, projects for Jewish congregations were distinguished by a "much more open, progressive effort" and a willingness to "take more risks."

The jury speculated that the less experimental spirit evident in Christian projects, particularly in those for Roman Catholic clients, might reflect a more cautious worldview. Challenged by the growing diversity of faith communities, uncertain about the future, and more comfortable in the past, they may be less willing to take risks.

This year's jury cited 21 projects for awards, yet only four were designated Honor Award winners; the rest received Merit Awards. The jury noted that the projects receiving Honor Awards were highly refined and very carefully executed, exhibiting great care in programming and in their functional resolution. Their creators were not satisfied just with meeting the status quo; they worked with congregations to make them aware of all possibilities. Of these award-winning projects, one jury member said, "It is heart-warming that, in them, the gift of imagination still dances."

Michael J. Crosbie is Editor-in-Chief of *Faith & Form* and was an observer of the awards jury process.

2008 Faith & Form Religious Architecture Award

The site is in the Richmond district. An early plan established a pair of religious structures as gateposts along this boulevard. One is the strong presence of the neo-classical Christian Science Church. The other is Congregation Beth Sholom, where an existing old synagogue was demolished to build this new building. A plinth is established for all the non-religious programs. On the plinth two buildings are placed, forming a courtyard. One is the masonry sanctuary, a vessel floating in air, the other a reflective cube, the social hall.

The design for the sanctuary begins from the inside with the creation of a sacred room, a space in the round, focused on the central bimah. Two facing tiers of seating is the shape of the earliest synagogue at the fortress of Masada. Here women and men participate equally in the liturgy. The room is a vessel focusing worshipers in a single community centered on the bimah. Jewish tradition equates iconography with idolatry. The space is without ornament. A shadow menorah, changing as the sun moves through the day, animates the walls. All light enters the room from above with views of the sky creating a sense of sanctity and remove in the midst of the noise and bustle of the city.

The building is both ancient and modern, drawn from traditions and texts in the hope of revitalizing the present.

Jury Comments

This project is well integrated into the neighborhood, promotes participation through its bold forms, and a very strong exterior design. It stands out and it expresses the interior use of the space. The architecture provides a counterbalance to more traditional architectural forms. There is a great inclusion of light. This design reflects this conservative congregation's attitude about the space and making it more intimate.

Religious Architecture

New Facilities
Congregation Beth Shalom
San Francisco, California

Award
Honor

Architect
Stanley Saitowitz /
Natoma Architects
1022 Natoma St., Suite 3
San Francisco, CA 94103
415-626-8977
415-626-8978 fax
www.saitowitz.com
Stanley Saitowitz, Neil Kaye, Markus Bischoff, John Winder, Derrick Chan (project team)

Structural Engineer
Forell/Elsessor

Mechanical Engineer
Rumsey Engineers

Contractor
Overaa

Photography
Rien van Rijthoven

2008 Faith & Form Religious Architecture Award

The Prayer Pavilion of Light is part of a large church campus. Sited along a desert mountain preserve, this sacred chapel, accommodating 250 people, is accessed by three legs of illuminated walkways ascending 28 feet through a garden.

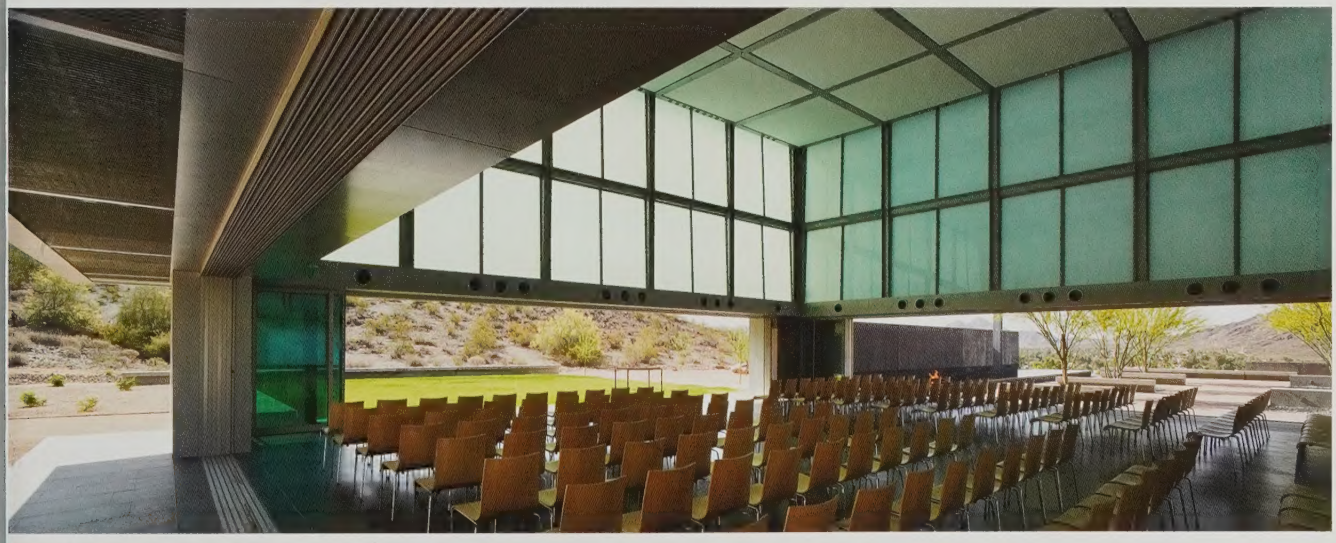
Conceived as a "lantern on a hill," the chapel sits on a pinwheel of four black concrete walls; the extended length of each wall defining three unique courtyards around the building. The orderly entry courtyard bosque of up-lit trees and concrete benches is edged by a 70-foot reflecting pool. Emerging from the water, a flame burns adjacent to a 50-foot-high steel cross.

The physical enclosure of the chapel is a double skin of glass: an outer layer of fritted-translucent glass shading an inner layer of triple-insulated translucent glass. The five-foot air space between skins creates a natural convection chimney, releasing hot surface air, while drawing cooler air from below. This interstitial space is also the location of a continuous array of LED lighting that shines upward to illuminate and color both the interior and exterior. Three sides of the chapel below an eight-foot elevation datum open with sliding/stacking glass doors, while the western side is defined by translucent glazing flanking a pair of cast-bronze doors.

At night, the glass pavilion is further transformed by LED lighting. The lantern morphs into intense and sublime hues of color over distinct periods of time, transitioning from blues to reds to yellows to greens – a unique, glowing, and fascinating environment infused by each shift of color.

Jury Comments

This is very refined piece of design. The approach is very engaging, with its progression to the hilltop, as one ascends toward the light. The pathway is a reinterpretation of an ancient device in religious environments. There is a sophisticated handling of materials. The gathering space has an enormity that is uplifting and engaging in its freedom of openness. The landscape is an integral part of the design.



Religious Architecture

New Facilities
Prayer Pavilion of Light
Phoenix, Arizona

Award
Honor

Architect
DeBartolo Architects Ltd.
4450 North 12th St., Suite 268
Phoenix, Arizona 85014
602-264-6617
602-264-0891 fax
debartoloarchitects.com
Jack DeBartolo, Jr., FAIA (lead designer);
Jack DeBartolo, 3, AIA; Eric Huffman; Kent McClure; Aaron Taylor (project team)

Civil Engineer and Landscape Architect
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Michael Boucher
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Structural Engineer
Rudow + Berry Inc.

Mechanical Engineer
Kunka Engineering

Electrical Engineer
Associated Engineering

General Contractor
Arthur Porter Construction

Lighting Designer
Roger Smith Lighting Design

Photography
Bill Timmerman

2008 Faith & Form Religious Architecture Award

The Chosen Children Village (CCV) Foundation is a non-profit organization dedicated to the creation of a home environment for physically and mentally challenged children. The campus occupies five acres of gently rolling hills and consists of living cottages, a school, rehabilitation center, a working farm, and the new chapel.

The design challenges were significant: first, working within the tight budget and limited technical resources available to this non-profit organization; second, the extreme conditions of the tropical climate and a high-risk seismic zone; and finally, the need to design a space that would be both physically and psychologically open and inviting for all members of the community, while respecting the dignity of the Roman Catholic rituals.

The simple, cast-in-place concrete enclosure of the 240-square-meter chapel is formed by two long walls that are bent like embracing arms to enfold the congregation. Large pivot doors allow access, while the altar is marked within the tectonic logic of the concrete structure. The walls bend and open like paper cutouts. In order to take advantage of the natural ventilation, the walls are treated as a screen of columns, allowing filtered light and the free movement of air. The angled plan adds lateral resistance. By shifting the lateral wall supports in plan and section, gaps are created within the wall's thickness. On the exterior, the structural elements create a rhythm of concrete columns and clerestories, while inside in the seven-meter-high space, shadows play against fragments of the sky beyond.

All professionals involved in this project donated their services.

Jury Comments

The space is particularly suited to the essence of the program, which rests on serving a disadvantaged population. Through simple means it provides a dynamic spiritual experience that is easy to relate to. Most importantly, it provides a special place within the community. The interplay of interior, exterior, light, and openness is impressive – a community space that has spiritual quality.

Religious Architecture

New Facilities
Chosen Children Village Chapel
Tagaytay, Philippines

Award
Merit

Architect
Stan Allen Architect
68 Jay St., Suite 426
Brooklyn, NY 11201
718-624-7827
www.stanallenarchitect.com
Stan Allen, Carlos Arnaiz, Marc McQuade, Benjamin Cadena, Jane Kim, David Orkand, Bence Pap, Leo Henke (project team)

Local Project Manager
Ben Lorenzo

Site Engineer
Melquiades Castillo

Photography
Marvin Dungao

2008 Faith & Form Religious Architecture Award

Offering faith, peace, and refuge, the Hope Chapel is a source of inspiration to the people whom the Salvation Army serves. The rooftop angles toward the sky, lifting itself from the middle of the campus, symbolizing a beacon of "hope." Eyes are drawn upward to the glowing light of the glass cross incorporated into the spire. The building includes a chapel, small prayer room, library, courtyard, and support facilities. It is the heart of the campus, much like faith is to the Salvation Army's mission. The chapel cannot be viewed from the street, as it focuses on the internal needs of the campus.

Sustainable design helped to stretch a modest budget. Twelve-inch-thick walls with insulated concrete forms have an above-average resistance to heat flow (R-50). Low-e, inch-thick, insulated windows on the east and west sides of the building reduce heat gain, minimize distraction, and maintain privacy, yet also capitalize on sunlight. A natural air-cooling and ventilation system and high-efficiency air handlers reduce energy use and operating cost.

Harsh exterior surroundings were addressed by integrating water features, a screened canopy, and blocks of synthetic turf in the courtyard. Not only do these elements assist in cooling down the brutal desert heat before air enters the chapel for natural ventilation, they also mentally prepare visitors before entering a sacred space.

While the chapel was kept simple to accommodate a small budget, the sanctity that was achieved helps its attendees in limitless ways.

Jury Comments

The chapel is well situated in a courtyard, surrounded by an existing building. For a client that is not noted for great architecture, this design is welcome. It provides a sense of mystery. It is very regional in its expression, with simple materials. The use of natural cooling in ventilation is laudable in this desert climate.

Religious Architecture

New Facilities
Salvation Army Hope Chapel
Las Vegas, Nevada

Award
Merit

Architect
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Las Vegas, NV 89118
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702-871-2630 fax
www.jvcarchitects.biz
Roy Burson (project architect)

Landscape Architect
Southwick Landscape Architects

Structural Engineer
Sierra Consulting
Structural Engineers

Electrical Engineer
Intrepid Engineering

Civil Engineer
Nevada By Design

General Contractor
Breslin Builders

Photography
Henri Sagalow

2008 Faith & Form Religious Architecture Award

In approaching this House of Prayer for the Episcopal Diocese of Arkansas, a stone path traverses the site, inviting all into an open forecourt. The first space is the pre-meditation garden, a quiet and shaded place to gather. The pre-meditation room is a transitional area — all remove footwear as a symbol of shedding worldly burdens. The meditation space is the heart; no conversation occurs within this circular oratory where silent reflection is the primary activity. The meditation garden culminates the experience with elevated terrace, reflecting pool and views to the forest. Visitors experience the seasons and transition back to daily life in this open-air garden.

The tripartite organization consists of monolithic Arkansas bluestone base; textured copper panel body mimicking the bark of the state tree; and sweeping cap that mirrors the topography and directs the eye skyward. The clerestory glass reflects the context and highlights the tree canopy by day, and glows as a beacon, attracting worshipers to the transformative activities by night. A conical form peeks through the sloping roof, hinting at the interior space and serving as a historical reminder of ancient Bedouin structures.

Distinguishing plan elements include a four square layout (journey), cruciform pre-meditation and meditation spaces (order), circular meditation room (infinite), and the juxtaposition of gardens to meditation spaces (earthly and divine).

Jury Comments

The building is unique for what it achieves. It provides a memorable experience, and makes an important statement about common ground. The use of colors and materials are exceptional, in keeping with this wooded setting.

Religious Architecture

New Facilities

House of Prayer
Little Rock, Arkansas

Award

Merit

Architect

Cuningham Group
Architecture, P.A.
201 Main Street SE, Suite 325
Minneapolis, MN 55414
612-379-3400
612-379-4400
www.cuningham.com
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Landscape Architect

P. Allen Smith

Structural Engineer

Lindau Companies, Inc.

Mechanical & Electrical Engineer

Steen Engineering, Inc.

General Contractor

East-Harding

Photography

Tim Hursley Photography

2008 Faith & Form Religious Architecture Award

Religious Architecture

New Facilities
La Capilla, Colegio Residencial Universidad de Monterrey, Mexico

Award
Merit

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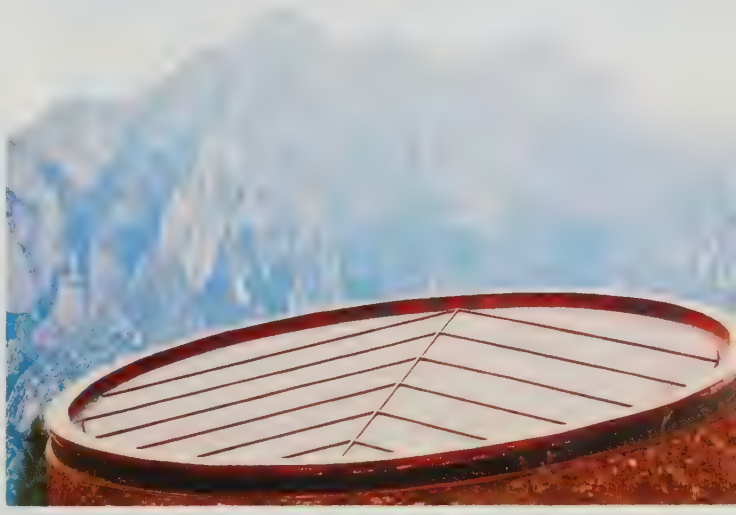
Jane Cady Wright, FAIA, LEED AP, principal in charge; Matthew Pearson, project designer; Jimmy Stevens, LEED AP, MEP design; Kenneth Hall, ASLA, landscape design (project team)

Local Consulting Architect
Arquiplan

Civil, Mechanical, Electrical Engineer
Ramirez Celada y Associodos

Photography
Francisco Lubbert



Universidad de Monterrey is a private, Catholic-inspired university in Mexico, which seeks to develop extraordinary citizens. This project creates a vibrant living experience, translating a residential college's classic components into the university's unique mission, climate, and culture. La Capilla, or chapel, is a focal point of the community, which consists of courtyard residences, a community building with civic, academic, and recreation space, faculty residences, and student governance.

The design included intentional development of community spaces. The Centro de Communidad welcomes residents as they enter or leave the community through an open-air drum that serves as a civic threshold between the campus and the residence. In contrast to this activity space, the chapel is an enclosed drum at the opposite end of the site, providing, contemplative space, and a place for religious services. Open doors allow services to spill outside, accommodating larger congregations.

The upwardly canted roof gestures the heavens and acknowledges Arazteca, the highest peak of the rugged Sierra Madres. Copper roof and stone walls blend with mountain hues at sunset, pulling the horizon closer. Fourteen small, eye-level windows represent the Stations of the Cross, framing views for seated worshipers. Seven clerestory windows, complementing the chapel's form, draw eyes upward to altar and mountains. Pathways, accented with local quarry stone, lead residents to the chapel. Walls are poured-in-place concrete faced with local stone. The door, windows and bell structure are steel, and teak is used for interior finishes, including 12 pews representing 12 apostles. Native blue glass accents the entry.

Jury Comments

This design fits well within the existing architectural environment, adding coherence to the composition. It connects with the vernacular building tradition in its humble materials. There is exceptional use of wood inside. The form is conducive to intimacy, provided by the surrounding walls.

2008 Faith & Form Religious Architecture Award

White Bear Unitarian Universalist Church (WBUUC) wanted to double the size of its meeting hall, lobby, and social hall while maintaining the "Little Church in the Woods" feel that attracted so many members. The project included a 12,000-square-foot addition, half of it devoted to the meeting hall. Although the site encompasses nearly 4.5 acres, the natural wetland and creek to the east and the parking to the west resulted in a small buildable area. The meeting hall is a microcosm of the greater design as it connects individuals together in community and to the natural setting around the church. Large windows open views to the landscape and combine with other, tucked-away windows to flood the room with even, natural light. The seating is arranged to allow the congregation to gather in smaller, more intimate groups. In each of these "neighborhoods," the experience of space is unique, yet provides a common experience with others in the small group.

The simplicity of the "box-like" exterior with weathered steel siding embodies the mission of the congregation: to honor personal, simple beauty within the context of a larger world. The form provides for function while the aesthetic is a result of a few, carefully placed windows. This cost-effective approach allowed the congregation to afford a 10-kilowatt photovoltaic system. The siding derives its color and durability from the natural elements and extends the congregants' understanding of, and relationship with, the natural elements around them.

Jury Comments

The exterior design is a counterpoint to its environment. Throughout, this new addition is striking, minimalist, and well composed (although some jury members had reservations about the design of the light fixtures in the meeting hall). The use of wood provides warmth and connects the project to its context. The design extends natural patterns, reading as a liner of wood inside the steel box. There is a great infusion of natural light.

Religious Architecture

New Facilities
White Bear Unitarian
Universalist Church
Mahtomedi, MN

Award
Merit

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Paul V. Neseth and
Wynne G. Yelland
(principal architects),
Phil L. Hofstad (associate architect)

Civil, Structural, Mechanical, and Electrical Engineer
LHB Corporation

Photography
LOCUS Architecture

2008 Faith & Form Religious Architecture Award

Wilson Chapel at Andover Newton Theological School serves a variety of Protestant faiths, each with its own architectural traditions and expectations. The chapel is a contemporary New England meetinghouse and also serves as a classroom, a lecture hall and a performance space.

The design of Wilson Chapel responds to three principal influences: context, program, and symbolic meaning. The center of the campus is a 170-foot-by-550-foot, tree-lined quadrangle, with academic, administrative, and classroom buildings and housing on the two long sides. At one end of the quadrangle is the library. The fourth side was open. The solution places the chapel space on the centerline of the quadrangle with a 50-foot-tall glass tower or "steeple," illuminated at night. Entrance is via a large narthex and then into the chapel itself. An art gallery and chaplain's office share this floor, while other support spaces are in a lower level that opens on grade to the rear yard.

The exterior cladding is Indiana limestone to provide a deliberate contrast with the red brick and stone-trimmed buildings on the north and south sides of the quadrangle. Expansive areas of fritted glass, south and to the east, with views of the Blue Hills of Milton, demonstrate Andover Newton's active connection to the world. On the interior, the two gabled walls are clad in Jerusalem limestone. The north wall is clad in wood strips. Thin steel structural elements, round tubes and cables, are used in a decorative way to tie the structure together.

Jury Comments

This project has a certain energy in its flexibility, in that it accommodates change. It integrates interior and exterior, and suggests the New England meetinghouse. It fits well into the campus. The glass tower is inspiring to a broad range of users from different denominations.

Religious Architecture

New Facilities
Wilson Chapel
Andover Newtwon Theological School
Newton Centre, Massachusetts

Award
Merit

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Structural Engineer
Tsiang Engineers

Mechanical Engineer
Syska Hennessy Group

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Landscape Architect
Copley Wolff Design Group

Geotechnical Engineer
Haley & Aldrich

Acoustical Engineer
Accentech

Lighting Consultant
Brett Howland

Photography
Richard Mandelkorn

2008 Faith & Form Religious Architecture Award

Many renovations and alterations undertaken over the years to a circa-1912 Knights of Columbus Hall left an eyesore located adjacent to the main university campus. Tufts needed space for diverse campus community religious groups to use for religious services, a prayer room, and three offices for university chaplains. The timeframe available to achieve the completed project from design through construction was less than one year. Demolition of the interior was achieved while drawings for the new renovation were being completed to help meet this tight schedule.

Enlargement of the existing window openings in the old space was a key goal of the design. Additionally, removal of two layers of suspended ceilings opened the room and exposed large wood trusses with metal tie rods. This expansion also allowed for enlarged windows, enabling natural sunlight to fill the room and create a warm, open environment for gatherings.

The front portion of the structure that had been altered several times was removed and replaced to provide space for accessible restrooms with ablution spaces, a lobby, and an elevator. This change resulted in a new shape for the front of the building that features large window openings, recalling the windows in the large space. The upper lobby and connecting stair are filled with natural light and clear views to the outside, much like the original porch in the 1912 structure.

The building has become a popular meeting space, and its appearance, scale, and choice of natural materials have been well received.

Jury Comments

This is a striking, wonderful transformation that also improves the neighborhood. Through its interpretation of traditional forms, it is very responsive to the students that it serves, and provides a dynamic, flexible space. The project is a real asset to the neighborhood and the community.

Religious Architecture

Renovation
Tufts University
Interfaith Center
Medford, Massachusetts

Award
Merit

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Roome & Guarracino LLC

Mechanical, Electrical, Plumbing, Fire Protection Engineers
RDK Engineers

Civil Engineers
Nitsch Engineering

Contractor
L/R Construction

Photography
Peter Vanderwarker
Stewart Roberts

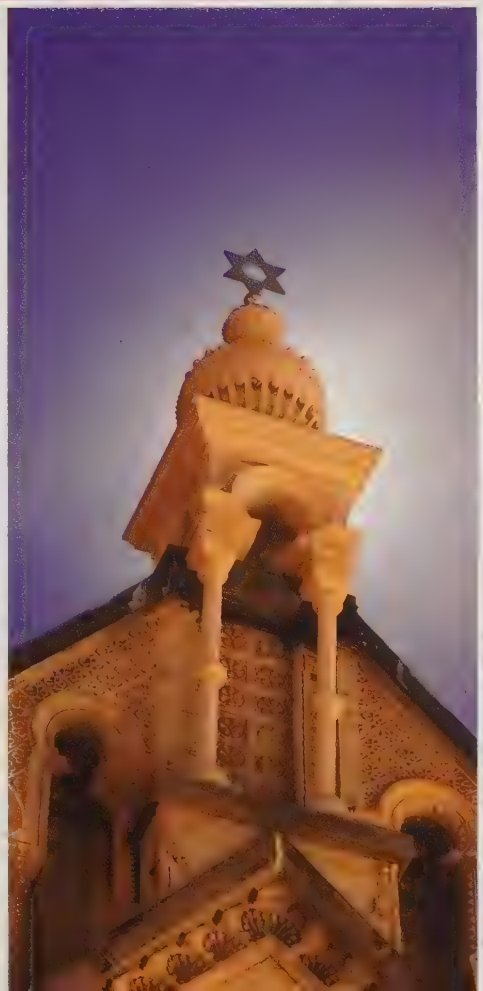
2008 Faith & Form Religious Architecture Award

The majesty of the late-19th century Eldridge Street Synagogue within its context—a stunning and spacious religious respite among the tightly woven tenements of its time—inspired a restoration philosophy as straightforward as the site was complex: restore the patina of time, make the site a model of sustainable preservation, and incorporate new design elements that reflect their time while complementing the synagogue's original architecture and history. After more than four decades of neglect and deterioration, the over-arching goal of the restoration and redevelopment as a New York cultural institution required vision and dedication to the very elements that make the site so special.

Original elements are reflected in their original state. Where missing, new restorative elements utilized traditional building technologies to reveal the element of time. Wherever possible, sustainable materials and technologies were employed. Design interventions dictated by new uses are respective of and complementary to the historical precedents. Restored spaces provide visitors with a visceral connection to the past.

Jury Comments

This is an extraordinary restoration of a building that was literally falling apart. The faithful restoration serves to provide a unique setting in the middle of New York's Chinatown. It extends its life as a place of worship, a prime example of late-19th century architecture and stylistic expression. This restoration honors its time and its service to generations of immigrants.



Religious Architecture

Restoration
Restoration of the
Eldridge Street Synagogue
New York, New York

Award
Honor

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Contractors
Aurora Lampworks, Inc.
EverGreene Panting Studio
ICS Builders
Seabord Weatherproofing Co.

Photography
Frederick Charles

2008 Faith & Form Religious Architecture Award

Religious Architecture

Liturgical/Interior Design
Studentenkerk Radboud Universiteit Nijmegen
Nijmegen, The Netherlands

Award
Merit

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Clients
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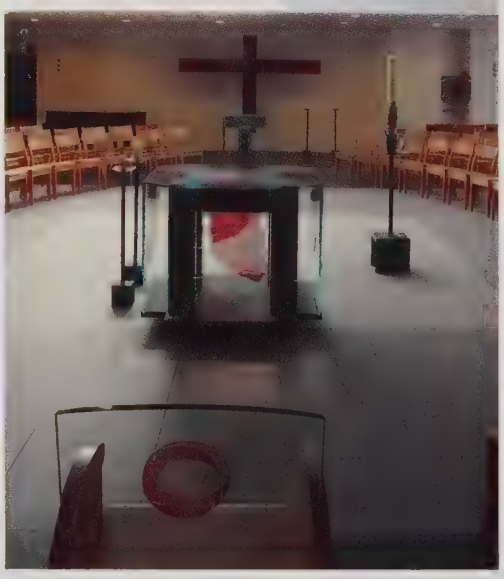
Architect
Croonen Architects

Contractor
Klok Bouw

Photography
Charles Schalkwijk



On the campus of a Roman Catholic university surrounded by woodlands, and between high-rise offices and research centers, a modern multifunctional church has been erected in former classrooms of Open University. It not only provides room for Christian denominations, but it also used by Jewish, Islamic, humanist, and Buddhist traditions.

In several meetings with the pastoral team, a liturgical design program was determined for the new interior. The interior design and the furniture symbolize and strengthen the bond between God and man. There is an open arrangement of chairs around the liturgical axis oriented on the east. Sunlight filtered through colored glass in soft rose, blue, and white shades contrasts with solid walls, the greenish grey natural stone, and the furniture.

A hidden window in the high ceiling indirectly illuminates the ceramic tile floor, whose field of light grey tiles mark in the liturgical centre. In the apse opposite the entrance stands a large wooden cross. Two of the four walls are decorated in a glass-glued-to-glass technique. In the outer wall this artwork forms a background for a 16th century wooden statue of Mary. The second wall, next to the entrance, forms a transparent separation between gathering space and church. Its transparent silhouette of a rose, visible from both sides, accents the central axis from west, the stations of the cross in the garden to the east, and the cross in the church apse.

Jury Comments

This tightly organized space is clearly one that addresses all faiths, and it answers the question of how you design for multiple denominations. There is a nice use of materials. The design is minimalist, calming, and sophisticated. The simple space of the room reads clearly, while the light vault mediates the central energy of the room.

2008 Faith & Form Religious Architecture Award

Religious Architecture

Liturgical/Interior Design
Joni and Friends
International Disability Center
Agoura Hills, California

Award
Merit

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Mechanical Engineer
Moon Engineering

Electrical Engineer
Calkins Electric

Lighting Designer
California Lighting Sales

Recording/AV
Communicon Designs

Water Feature
Water Studio

Photography
Benny Chan/Fotoworks

Founded in 1979 by Joni Eareckson Tada, Joni and Friends is an international nonprofit organization ministering to the disabled. The 35,000-square-foot new headquarters is a celebration of accessibility, inspired by Joni's own powerful biography. An artist and an activist, Tada was paralyzed in a diving accident in 1967, leaving her in a wheelchair and without the use of her hands. After two years of rehabilitation, Tada now ministers to more than a million listeners of her weekly radio program, "Joni and Friends."

The building incorporates a sculptural ramp that unfolds around a chapel that appears to float above a reflecting pool. Clear glass guardrails reflect natural light that permeates the space through a cross-shaped skylight. The ramp itself was conceived both as an accessibility solution, and as a symbol of the journey one takes through life.

The chapel is an intimate devotional space located in the center of the project. Spare and elegant, the interior pairs walnut floors with white, plaster walls. Inlaid glass in the shape of a cross illuminates the space with natural light. The exterior, finished with a Venetian plaster, shimmers above a reflecting pool. Offices and workstations line this core on either side, making the ramp and chapel an informal meeting place for visitors and employees crossing either floor. Throughout the project, visual obstructions are minimized by the strategic placement of floor-to-ceiling glazing.

Jury Comments

This design is finely tuned to users of all abilities, and it is noteworthy in its sensitivity. The design provides a private, calm space within for prayer and meditation, shielding one from the activities in the circulation space that surrounds this object. It is symbolic of going within oneself, a path leading to the inner sanctum. The ramp system is well integrated.

2008 Faith & Form Religious Architecture Award

With 20 acres of gently sloping land, the site allowed for a modern church that reflects the presence and commitment of the faith community. The building, situated away from the road and parking areas, allows the land to embrace it. The pathways on the site gradually reveal the form of the building. Modulated with a series of joints and perforated with windows, a quilt-like wrap is created for the exterior walls. The many windows nestled in the canted walls bathe the interior with natural light.

The concept of a spiritual journey is key to the circulation on the site, into and through the building. The pilgrimage begins in the primary parking areas arranged around a plaza, which guides the worshipers to the main entrance and gathering space. From here the community processes through great doors into the sanctuary along a west to east axis. The baptismal font, altar, ambo, crucifix, and Eucharistic chapel are aligned on this axis. Visible from the sanctuary, daily chapel, and exterior vigil garden, the light-filled volume of the Eucharistic chapel highlights the tabernacle housed within.

Curvilinear walls embrace the congregation and choir seated around the altar, which is set on a compass rose etched into the floor. The ceiling, reminiscent of sails, alludes to the coastal history of the community, and unfurls outward from the altar. The daily chapel is contiguous to the Eucharistic chapel and provides an intimate setting for weekday liturgy and preparation for the sacrament of reconciliation.

Jury Comments

The space is well composed, and the elements of the space work to help define it and support worship of 1,500 congregants. The design imparts a strong sense of assembly, with maximum engagement with the ritual. The illumination appears well distributed, and the lightness of the ceiling lends an ethereal feeling to the worship space.

Religious Architecture

Liturgical/ Interior Design
St. Theresa
Roman Catholic Church
Little Egg Harbor, New Jersey

Award
Merit

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Metal Work-Gates
Robert Phillips

General Contractor
Hessert Construction Group

Photography
Halkin Photography, LLC

2008 Faith & Form Sacred Landscape Award

"True North / Lux Nova" was inspired by the building of a wind tower for the new Theology Library of Regent College, a Christian Studies institution at the University of British Columbia. A strong commitment to environmental education and Christian stewardship led Regent College to build its new library underground, leaving room for a three-quarter-acre park. Rising from the center of the park, the 40-foot triangular glass wind tower provides passive ventilation for the library below and a significant landmark for the college. It is located on a true north axis and the tip of the tower points to the north star . Integrated into the south face of the tower is a dramatic art glass installation that offers spiritual reflection. A luminous column of silvery, fused and etched glass is inscribed with the Lord's Prayer in Aramaic, inspired by a manuscript in the library below.

The glasswork contains photovoltaic cells that collect energy during the day to illuminate the tower at night. In this installation (the first in North America), stained glass with its thousand-year history has been revitalized for a new role in the 21st century.

In ancient times, people would erect *stelae* for wayfinding and to celebrate significant events. These were often made from stone with inscriptions carved into them. The wind tower is much the same – a contemporary *stelae*, which serves as a witness to humankind's constant search for direction.

Jury Comments

This collaborative project of art and architecture becomes a vehicle for expressing sustainability through art, while also becoming a landscape landmark. It becomes a marker in the ancient tradition. The colored glass used also includes photovoltaic cells for generating energy, which allows the work to make a statement about new technology. This is a green space, for a green building, that becomes a meditative oasis.

Religious Architecture

Sacred Landscape
"True North/
Lux Nova"
Regent College,
University of British
Columbia
Vancouver, British
Columbia, Canada

Award
Merit

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Architect
Walter Francl
Architects

Engineer
Cobalt Engineering

Landscape Designer
Durante Kreuk, Ltd.

Glass Fabricator
Glasmalerei Peters
GmbH

Photography
Michael Elkan
Photography

2008 Faith & Form Religious Art Award

St. Thomas Chapel was designed in 1917 by Emmanuel Masqueray, a French Beaux Arts architect. Over the years, the chapel saw a number of additions and changes that left no clear focal point. The challenge was to respect the Masqueray idiom without imitation, and to reinterpret the materials and forms that were Masqueray's palette. Another challenge was to make all the furnishings, although fabricated in bronze, moveable for concert performances (which needed an exposed organ and choir).

The creation of large bronze gates establishes a new terminus. The prayer for the dedication of a church identifies the importance of portals: "How wonderful is this place, how awesome. Here is the house of God and the gates of heaven." (Gen 28.17, Psalm 83.2-3) Gates draw one to the human condition through which we navigate our lives. The gates of the church become symbolic gates to heaven.

Theologically, the gates express the Paschal Mystery of Jesus Christ revealed in the Gospels. The representation of the four evangelists is inspired by the Romanesque period, when universities began to flourish in Europe. The images are modeled after the Gospel of Godescalc in Mainz and the Abbey Gospel of Saint-Riquier. The evangelists, as men of letters, are shown sitting and in the act of writing. The rebirth of the letters was a significant moment in the history of knowledge during the Romanesque period. The evangelists are arranged in such a way that together they create a cross. On the obverse side of the doors is an engraved text of the Adorote Devote, by St. Thomas Aquinas, written for the Feast of Corpus Christi in ca.1240.

Jury Comments

These sculptures are strong, fresh interpretations of the four evangelists. The composition of the reliefs within the panels gives the portal its depth. The rhythmic form and the lighting make it appear as though there are four niches. Movement and dynamism against the flatness of the door are engaging.

Religious Arts

Visual Arts
The Bronze Gates of the Evangelists
St. Thomas Aquinas Chapel
University of St. Thomas
St. Paul, Minnesota

Award
Merit

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Father James Notebaart

Structural Engineer
Hadi Sajadi, P.E.

Fabricator
Casting Creations, Inc.

Photography
Elias Adams

2008 Faith & Form Religious Art Award

In "Annunciation," the angel Gabriel has alighted on a decaying tree stump with a branch growing out of it. The living branch that springs forth signifies the birth of the messiah, and the stump refers to the dead stump of Jesse, David's father whose lineage will come to include many kings. Six hundred years after the house of Jesse had lain dormant, a new king and messiah arrives in the form of Jesus, the son of David.

When Gabriel appears, Mary has been gathering figs. She is shown here as the second Eve, the fig tree drawing our attention to the contrast between Eve's sin in the garden and Mary's purity at the Annunciation. The first Eve sinned and covered herself with the leaves of a fig tree. The second Eve, Mary, is entwined in a tree while gathering figs, the fruit representing fruitful Israel. As she receives the surprising news, the young Mary is enveloped by the conflicting emotions of her awesome responsibility, and yet she appears eminently capable.

The artist notes that no other work of art, to his knowledge, has drawn the comparison between Eve and Mary by using a fig tree. The branch emerging from the stump has the leaves of a sugar maple tree, the state tree of West Virginia, where the work is installed. The bronze statue is 100 inches high.

Jury Comments

In this piece, the artist further explores his signature style in a very sensitive sculptural work. The piece is well composed throughout, engaging in its physical forms and accents. The materials have a primitive feel to them, which seems appropriate. Finished with a sense of movement yet tentativeness, this sculpture bears evidence of the artist's physical involvement.

Religious Arts

Visual Arts
"Annunciation"
Sacred Heart Co-Cathedral
Charleston, West Virginia

Award
Merit

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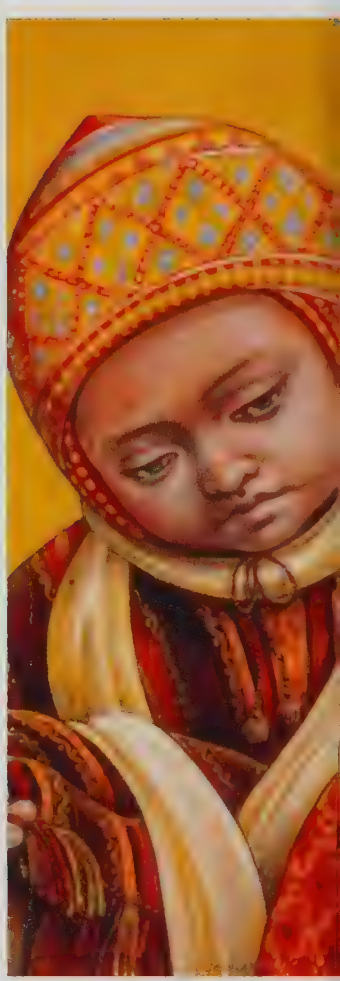
Fabricator
Schaefer Art Bronze

Photography
John Collier

2008 Faith & Form Religious Art Award



This painting is intended to honor the original peoples of the Americas who, under the persuasion of European missionaries, abandoned their indigenous faith. In the course of relinquishing their cultural traditions their identity was compromised, and many of their exquisite crafts, weavings, and textiles have been lost to us.

The Mapuche (People of the Land) live in the Andean foothills. The man's poncho worn by Christopher is the most striking of Mapuche textiles. The trarikan design of patterned band symbolizes the stairway to the infinite. This stairway is similar to the ceremonial ladder that every Mapuce shaman carves next to his house as a symbol of his communication with the gods. Both Christopher and the Child Jesus wear typical Andean head gear, woven in an array of colors and patterns. The Child's leggings and sweater are of the same rich colors and design.

Whatever these Native American images contribute to the spiritual resonance of traditional religious portraiture arises from their direct countenance toward the viewer. It has been suggested that this comes from the formality of the setting, bypassing sentiment and mannerist emotion. In baroque sculpture and painting, communication is subordinate to aesthetic consideration, and spiritual content gives way to gushing emotionality. But here the face-to-face direct encounter between the image and the viewer allows for no artifice or cover up. It allows for mediation with the holy.

Jury Comments

The execution of this painting is excellent. While the composition is taken from very traditional motifs, the artist helps us to see that the story of St. Christopher does not belong solely to Western European expressions. The painting reinforces the idea that aiding those in trouble is part of a global human experience. The painting displays an inventive use of fabric design for symbolic power.

Religious Arts

Visual Arts
Bolivian St. Christopher
and Child Jesus
Private Collection

Award
Merit

Artist
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2008 Faith & Form Religious Art Award

Religious Arts

Visual Arts
"Holy Spirit" Window
Holy Trinity Episcopal Church
Menlo Park, California

Award
Merit

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Architect
Stoecker & Northway

Photography
Arthur Stern

This project is the central, featured window in a small meditation chapel, designed in the Craftsman style. The window fills a corner of the octagonal chapel, is 16 feet high and 12 feet wide, and follows the angled roof at the top. The art glass is designed to provide the appropriate amount of privacy required for a meditation chapel without compromising natural light or closing in the space.

The theme of the window is "Holy Spirit." The parish committee asked for a contemporary and original interpretation. The concept is to render the spiritual energy in nature and capture the feeling of movement in the wind. To integrate with the building, the geometric grid of a traditional Craftsman style leaded glass window is employed, combined with a smaller matrix of abstract leaf shapes, lines, and curves.

The window features a dynamic balance between the order of the grid and the random, more abstract design elements, which are rendered in thin, graceful lines, creating a subtle balance between order and chaos. The window has an inherent meditative quality, partly from this duality, as well as from the visual distortion and effects provided by the use of European blown glass. The palette includes a dozen different textures of clear glass and is less transparent at the bottom, with a transition to more transparency at the top. The use of several greens rendered in opal flashed glass accentuates subtle variations in the light changing throughout the day.

Jury Comments

This new interpretation of the holy spirit is refreshing. It enlivens a corner of the building. The subtle movement of color and line symbolizes the presence of the holy spirit. There is a wonderful shift of color and transparency, which makes the glass glow.

2008 Faith & Form Religious Art Award

Religious Arts

Ceremonial Objects
Ark Tapestry and Torah Covers
Central Synagogue
New York, New York

Award
Honor

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Julia Ford (associate designer, tapestry);
Dorothy Turk (associate designer, torah covers); Becca Licha (assistant designer)

Tapestry Consultants
Jean-Pierre Larochette and Yael Lurie

Tapestry Fabricator
Atelier Legoueix

Photography
Robert Benson /
Robert Benson Photography

The Kabbalists say of the moment of creation: "…when the light flashed forth, time and space began." This 10-by-12-foot tapestry, "Light of Creation," which adorns the back of the ark creates a window into divine space, and gives a clue into the mystery of the act of creation. The theme continues to be carried out through the embellishment on the eight torah covers, "Sparks of Creation." Again, according to the mystics, "Our task is to gather up the sparks of light and restore them to wholeness."

The assignment was to retain something of the old, but bring something fresh, new, and exciting by completing the interior of the main sanctuary's ark. The challenge was to soak up all the existing details of colors and textures in the elaborately embellished and newly restored sanctuary and to create a design that would live in harmony with the dynamic surrounding environment, holding some resonance with what had lived in the ark for so many years. The tapestry was hand woven in Aubusson, France with hand-dyed wool and the torah covers were created in the artist's studio from cotton velvet with gold detail appliqué.

The addition of these elements created a major transformation in the feeling of the sacred environment of the sanctuary. Each time the doors are opened, this dramatic and bold design extends the feeling of "Divine Energy" as it emanates out through the open ark.

Jury Comments
This design complements the entire composition of this space, and its history. It brings your eye down to the most important place in the space, inviting it to rest right where it should be. It appears to burst from inside the ark and extend throughout the sanctuary. It is a wonderful use of materials.

2008 Faith & Form Religious Art Award

Religious Arts

Ceremonial Objects
Advent Candelabrum
Hyattsville Mennonite Church
Hyattsville, Maryland

Award
Merit

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David P. Conrad, AIA (design and fabrication);
Simon D.B. Conrad (fabrication)

Photography
David P. Conrad, AIA

Each year during Advent, the four Sundays preceding Christmas Day, the congregation places candles on the walls of the sanctuary that are successively lit during worship services as Christmas Day approaches. The program required the design and fabrication of a new candelabrum for the Advent season. In addition to satisfying this simple functional requirement, the architect sought to produce a symbolically rich fixture compatible with the straightforward, mid-20th-century modern style of the existing building.

The candle, the symbolic seed of the candelabrum, provides light at the dark time of the year, pairs solid and flame, and comprises the material and the ethereal.

The candle's dual nature inspired the material choices, which juxtapose
white pine and red cedar,
beeswax and copper,
metal and wood.

and reinforce contrasting images of
light versus dark,
warm versus cold,
enduring versus ephemeral.

The asymmetrical composition uses classic Golden Section proportions and has visual direction and motion to acknowledge both the linear and cyclical aspects of the Advent observance. The candelabrum is both visually and literally balanced, its interlocking, interdependent parts forming a figure of complimentary opposites.

Jury Comments
This design incorporates a clever use of materials and geometry. It is carefully balanced and simple, perfect for its interior setting. The flexible design responds to the tenets of the faith, as well as to the architecture, integrating both. It is efficient and elegant.

2008 Faith & Form Religious Art Award

After the completion of a new sanctuary, the church challenged the architect to design a special lectern, pulpit, and communion table to complement the space and occupy the focal point of the chancel. Typical catalog furniture did not seem to fit, nor did the congregation wish to have an object piece of furniture. The designer chose to reflect the form of the space in the furniture shape while considering the functional requirements of ritual use. In this denomination, the lectern and pulpit have equal standing, so they are designed as symmetrical components. Also, specific to this denomination is its preference not to use religious icons. The form of the furniture is inspired by geometry and the relationship of the many physical and conceptual viewpoints of the congregation.

The forms are based on warped planes, much like the space of the sanctuary. The warped planes allow for structural benefits as well as a dynamic form and changing views for the congregation. The designs were created in a 3D-modeling program, CNC machines were used for fabrication where possible, and full-scale templates were used when digital fabrication was not possible. Many three-dimensional curves were created, and the combination of these curves, along with the hybrid use of steel and wood, add strength and reduced the cost of fabrication. The steel frame has a natural patina and the wood is finished to match woodwork in the sanctuary.

Jury Comments

This work has a very graceful movement of line. The shape and flow of the pieces are very elegant. Through the design, there is a wonderful expression of the spirit. Current technology is used intelligently, and the work provides a wonderfully varied experience, depending on the vantage point.

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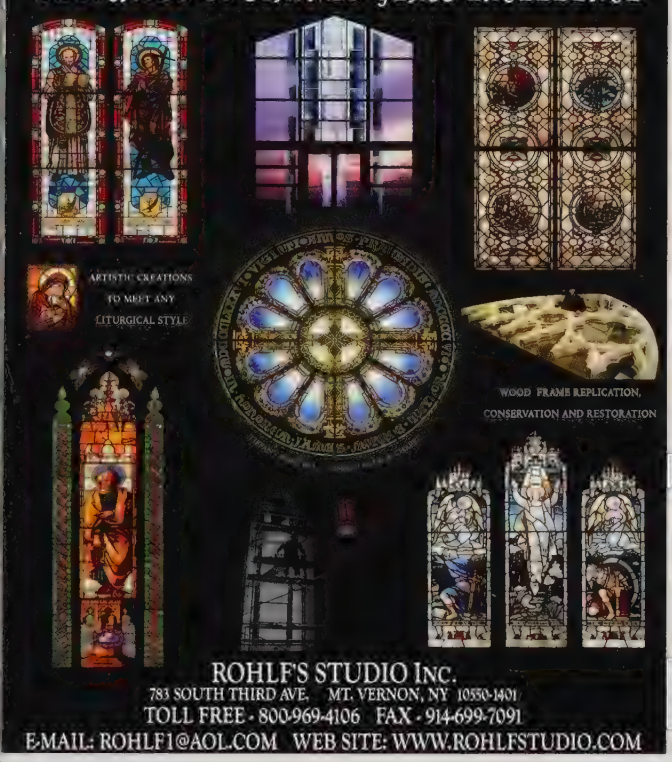

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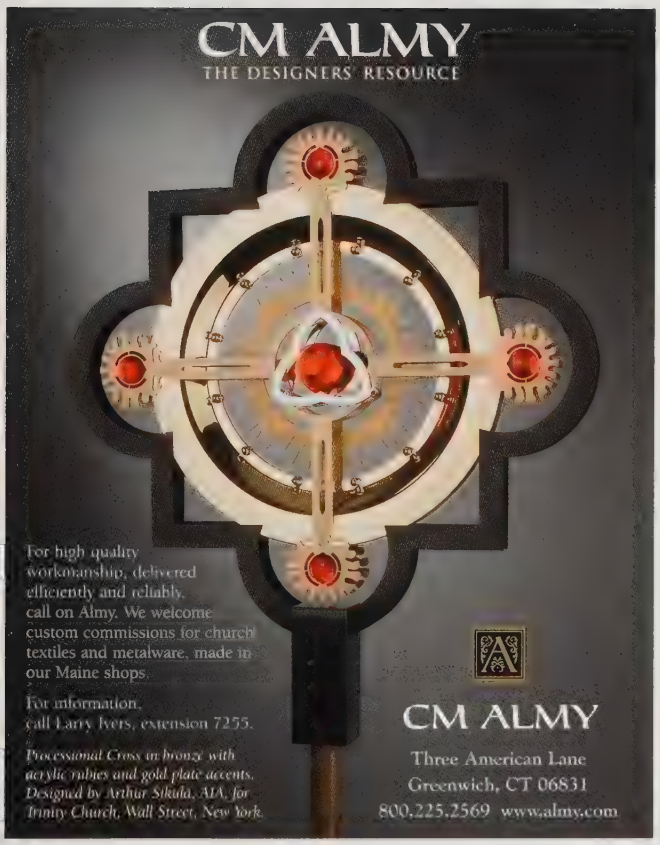

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Notes & Comments

Pawson Wins Frate Sole First Prize

British architect John Pawson has won the 2008 Foundation Frate Sole first prize for his design of the Monastery of Our Land of Novy Dvur in the Czech Republic. The monastery, completed in 2004, is sited on a remote, 100-hectar wooded site. The scheme had a number of powerful contexts to negotiate, ranging from the existing structures on the site to historically based ideas of what a Cistercian monastery should look like. The remarkable consistency of the Cistercian Order's building program is the result of a comprehensive blueprint drawn up in the 12th century by St. Bernard of Clairvaux, which not only laid out the various territories of the monastery, but also its aesthetic requirements, placing emphasis on the quality of light and proportion, on simple, pared down elevations, restrained detailing and spatial clarity. The aim at Novy Dvur has been to remain true to the spirit of St. Bernard's program, expressing the Cistercian spirit with absolute precision, in a language free of pastiche, while introducing a new and distinctive vocabulary, for example, the cantilevered cloister , which has no precedent in Cistercian architectural history. The Foundation Frate Sole in Italy supports the International Prize of Sacred Architecture program, open to designers of any nationality who have realized a Christian religious building within the last decade. The top prize is 25,000 Euro. For more information on the prize and other winning projects, visit the Foundation Frate Sole website: www.fondazionefratesole.org.

Photo: Hisao Suzuki

Stephen A. Kliment, 1930-2008

Long-time architectural writer and editor Stephen A. Kliment died in September in Germany, succumbing to cancer. Kliment was the editor of *Architectural Record* from 1990-1996, and before that an editor with John Wiley & Sons. He was a proponent of minorities in architecture and an honorary member of the National Organization of Minority Architects. In what was likely his last published article, which appeared in *Faith & Form*'s previous issue (Vol. 41, Issue 3, p. 6), Kliment profiled the work of architects William Stanley and Ivenue Love-Stanley and their design of the Ebenezer Baptist Church in the Sweet Auburn neighborhood of Atlanta.

Houston's Co-Cathedral: A Response

As a reader of *Faith & Form*, a practicing architect, an architectural educator, and a faithful Catholic, I am compelled to respond to the recent commentary regarding the Co-Cathedral of the Sacred Heart (Vol. 41, Issue 3, page 30).

Upon reading the article I was greatly dismayed. First, my disappointment was in the anonymity of authorship. Withholding the authors' names seems highly inappropriate, and unbecoming a publication of the stature of *Faith & Form*. I would expect this journal to remain above the status of an online blog, in which participants opine under cryptic pseudonyms to avoid responsibility for their statements.

Withholding of the authors' identities does great disservice to the discourse you propose to foster (see Editor's Page, same issue.) The publication of an anonymous critique is noted to be "unprecedented," which perhaps implies editorial endorsement of the substance of the commentary. I sincerely hope such anonymity is disallowed in the future.

I will admit to being curious as to what sort of "retribution" might be brought to bear on the authors; to whom I would recommend the courage of their convictions. Curiously, for authors wishing to remain anonymous, one senses a rather personal tone immediately in the opening paragraph as two archbishops and the architecture firm are explicitly named. Certainly these names are easily found in the public domain; nonetheless they are immaterial to the critique presented, and therefore strike the reader as inappropriate.

From the beginning the authors take issue with the Romanesque style as a starting point for the design, proposing instead… well, nothing. I sincerely hoped to find at least the *suggestion* of an appropriate alternative, but was left wanting. Much of the commentary is based on this stylistic disagreement. However, if the authors' critique were based solely upon what they perceive to be an outdated style, we would need to read no further.

But the fundamental critique goes deeper. In the absence of any substantive alternative, consider what *is* offered by the authors: a series of post-modern inquiries, the tone and intent of which are all too familiar to those in our profession who recall first year academic design juries: "What is a cathedral?..."

We can conclude, after only three paragraphs, that what the authors propose is ultimately the suppression of tradition – paying only lip service to the venerable architectural patrimony of the Catholic Church. How deeply unfortunate.

I wish there were time to dismantle the text line by line, but suffice it to say that the entire critical effort of the article is firmly entrenched in the progressive liturgical sensibility which has dominated Catholic liturgical design and sacred architecture for the past half century. As a faithful Catholic living and working in this world, with an abiding appreciation for tradition and an eye toward eternity, the line that I found to be most disconcerting was this: "How has (liturgy) been expressed in the whole of Christian history, *especially in the last 50 years in the U.S.?*" (emphasis added).

There is a deep sense of self-importance in such a statement. And it bor-

ders on incredible that one would consider the expressions of the holy liturgy, sacred art, and sacred architecture in the American Catholic Church of the past 50 years to be our primary touchstone for truly fostering experiences of personal and communal transcendence in the heavenly liturgy. To simply mention almost 2,000 years of shared Christian patrimony in art, architecture, and liturgical practice, only to then cast it off in favor of the most recent era, is myopic to say the least, and insincere.

It is also difficult to believe the sincerity of the authors' criticism when it delves into the ethnic demographics of the archdiocese. I was frustrated by the conspicuously unanswered question regarding a perceived lack of advocacy for several well-represented ethnic groups in the archdiocese. These questions lead to the self-defeating conclusion that it is better to build nothing than to build something. For we all realize that any structure will inevitably fail in celebrating equally every cultural identity. Such is the nature of any fixed object in this world.

Clearly this line of questioning raises genuine concern about the intent of the authors: Would they rather the Church not build at all? I would request, on behalf of your readers, some description of what a cathedral serving the Latino-African American-Vietnamese-Korean-Chinese-Filipino-mixed European faithful of Houston ought to look like. The result of this post-modern critique is effectively nihilistic – it leads nowhere and leaves us with nothing.

The tone of condescension expressed throughout the article is entirely uncalled for, and it betrays a surprising lack of charity on the part of the authors themselves. Such condescending criticism conveys a sense of bitterness, leading one to believe that the authors are stakeholders in opposition to the current trend within the Church, which is witnessing a return to greater appreciation of tradition.

It is interesting to note that in fact our parishioners are seeking many of the same qualities in their church architecture which the authors list as problematic characteristics of the co-cathedral, including hierarchical order (clarity); heavy structure (mass and permanence); reference to historical form (tradition and catholicity); predictability (peace, stasis, and continuity). I have encountered no parishioners seeking the "most dynamic expression" of the liturgy and liturgical architecture in their renovated churches.

It is perhaps understandable that the execution of the somewhat traditional design for the co-cathedral would be shocking to those who have championed progressive notions regarding the ongoing development of the liturgy and the attendant "way of imagining church." However, for those of us who believe that the shape and form of the liturgy in "the next 500 years" will be very much as it has been for the past 500 years, the design and construction of this co-cathedral – while it may not be "the definitive or final word" – is certainly cause for thanksgiving.

The authors pose the question as to whether this design will stand as a "cathedral for the ages." In such an assessment it is folly to disregard ages past, favoring only the present age and a projected future. A cathedral for the ages is for all ages, not only ours. A wider perspective is needed.

--Adam Thomas Hermanson, AIA

The author is a principal of Integration Design Group, PC, in Henderson, Colorado.

Teaching Christian Art and Architecture

The Yale Institute of Sacred Music and Yale Divinity School invite applications for a faculty position in Christian Art and Architecture at the rank of Assistant or Associate Professor (tenure track) beginning July 1, 2009. Successful candidates will have strong scholarly credentials (Ph.D. or equivalent), teaching experience, and specialization within the early Christian to early modern periods. Expertise in architectural history and demonstrated interest in theological education are necessary qualifications; so too is commitment to cross-disciplinary interaction with colleagues in liturgical studies and the arts. Additional specializations may include art and architecture of other periods or religions. Send CV, letter of

Letter: What is the Nature of Ecumenical Space?

I read with much interest "Woven Together: Seattle's Ecumenical Campus" in *Faith & Form* (Vol. 41, No. 1, pp. 21-24). The article is a fascinating description of the visionary plan of an alliance of churches to cluster worship spaces, common areas and a garden into a single architectural statement. The article tweaked my memory about an historic ecumenical paper called "Baptism, Eucharist and Ministry" (BEM) issued by the World Council of Churches in1982.

The document was the work of 100 theologians, biblical scholars, and doctrinal experts from 30 countries. They represented many religious traditions including Anglican, Baptist, Disciples of Christ, Lutheran, Methodist, Pentecostal, and Roman Catholic, to name several. The statement acknowledged that while there were areas that could not be resolved there was plenty of common ground to be shared in terms of baptism, Eucharist, and ministry.

This is why the Ecumenical Campus in Seattle is so noteworthy. In light of BEM there are extraordinary components in the plan. The single baptismal font, for example, expresses the "mutual recognition of baptism" and the common areas for suppers, study, and social strategy will advance the mutual commitment of different ministries with regards to neighborhood services. I am wondering, however, why, it seems, the plan does not move into the vanguard more boldly.

The presence of six different worship spaces, each potentially furnished with its own communion table, seems to counter the statement of unity intended by the Ecumenical Campus. The BEM statement indicated that liturgical diversity embraced by a "common Eucharistic faith" ought not suggest liturgical uniformity in practice. Still one must ask if a common table used by various denominations, in one space, at different times, would not have urged more congregations to strive for greater Eucharistic communion. The practical issue of scheduling liturgies in a single place of worship is a significant one and may have impacted the otherwise courageous undertaking of this project. But, no doubt, one table on axis with the one font would have made a most compelling advance in the world of ecumenism.

Another curious decision, it seems to me, is to construct five new worship environments in addition to the anchor United Methodist church building. This move seems at odds with what has now become an ethical issue for many faith traditions – care for the environment. In a time when we are all concerned about reducing our carbon footprints one has to wonder about the decision to multiply settings (and all of the consequential costs) for the Christian worship of one God on a campus dedicated to working together in all issues affecting the larger community.

These two questions aside, this cluster of Seattle churches is to be commended for taking such a remarkable step toward unity in an age when diverse religions seem to compete for congregants.

Richard S. Vosko, Ph.D., Hon. AIA

The writer is a liturgical design consultant and serves on Faith & Form's *editorial advisory board.*

application, and a list of three references to Martin Jean, Director, Yale Institute of Sacred Music, 409 Prospect Street, New Haven, CT 06511 (www.yale.edu/ism). Applications will be read beginning January 15, 2009. Yale is an affirmative action/equal opportunity employer. Yale values diversity in its faculty, staff, and students and especially encourages applications from women and underrepresented minorities.

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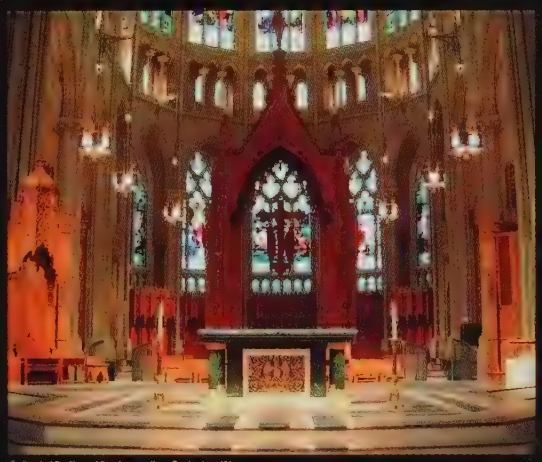

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Tolerance and Beyond

Just One More Thing... ✶ Betty H. Meyer

I think all of us are a little nonplussed when something from our past suddenly darts into our present and leaves a question mark. I had such an experience recently, and was reminded again of time and its mystique.

A few weeks ago I noticed in a local newspaper that a man named Gustav Niebuhr was to speak at the Boston Public Library on his new book, *Beyond Tolerance*. The title intrigued me but it was the author's name that turned my memory to the past: an associate professor at Syracuse University, he had once been a religious reporter for the *New York Times*, the *Washington Post*, the *Wall Street Journal*, and the *Atlantic Journal*.

The name Niebuhr is not a common one, and I wondered if he might be related to Richard or Reinhold Niebuhr, who were familiar figures in our family. Reinhold was my father-in-law's associate minister and lived in the parsonage with them in St. Louis. I can remember my husband telling how "Reinie," babysitting during a meeting at the Bethel E&R Church, crawled on the floor with him on his back. The Meyer family followed the careers of the Niebuhr brothers all of their lives; they are now, of course, considered two of America's most distinguished theologians.

I went to the lecture remembering this past but was immediately transported by Gustav to the present. His insistent theme was that tolerance among faiths is not enough – that a real sense of community must be encouraged. Of course, I agreed. Just that week, I had taken several people to see the new interfaith building at Andover-Newton Theological Seminary, one of the award winners in this issue.

But suddenly I began to hear facts from Gustav's research in this area that were new to me – and maybe to you, too: that at least a thousand organizations in the U.S. today (census 2004) involve people across faith lines; and that many countries are as active, or more so, than the U.S., through the World Parliament of Religion.

Gustav told us that much of this increasing activity began in 1889 with the planning of the World's Fair in Chicago. (I do remember this being discussed at the seminary I attended in Chicago, a time when I took all my meals at Frank Lloyd Wright's Robie House.) Apparently, a lawyer named Charles Bonney persuaded officials to extend invitations to people from major religions worldwide and to include humanities material in the programming. The second parliament, which celebrated the centennial, included workshops, panel discussions, demonstrations, etc. The Dalai Lama attended. In 1999, in Cape Town, South Africa, Nelson Mandela attended. In 2004, the parliament was held in Antoni Gaudi's cathedral in Barcelona, Spain. They spoke of a hope for a cathedral of pluralism in the future.

I appreciated this quotation from Rev. Dirk Ficca, a Presbyterian minister: "The point of interfaith dialogues is not commonality, consensus, or compromise. It's understanding, and we can understand each other and have profound differences."

As I sat in the audience in the library I was astounded that all this has been going on continuously when I have been barely aware of it – and you? What can we do? We can hold joint services; read each other's scriptures; collaborate on community service; share silent prayer and meditation; conduct field trips to connect, not convert; avoid debate; practice hospitality; and encourage architects to consider inclusive design.

But Gustav is a realist and not an idealist. He knows that all these activities are somewhat ambiguous. Only a few know what others are doing. The outbreak of violence (he mentions September 11) steers minds to other thoughts. The door is open, he says, but it is up to lay people to walk through it and take action.

After the lecture when I was buying Niebuhr's book, I asked if he happened to be related to Richard and Reinhold Niebuhr. He smiled and pointed to the back cover, where I read that he is the grandson of Richard and the great-nephew of Reinhold. The past entered the present and the future is up to you and me!

Betty H. Meyer is Editor Emeritus of *Faith & Form* and can be reached by email at bmeyer@faithandform.com

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